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# American Art News

VOL. XVI., No. 5. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 10, 1917

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## WOMEN'S CAMOUFLAGE

Mrs. Clara Lathrop Strong of Marshfield Mills, Mass., announces the receipt of a communication from the War Department stating that a strong volunteer organization of women trained in this work would undoubtedly be made use of, especially in manufacturing plants, whose product must be turned out with a view to low visibility, and that if enrolment warrants an officer will be detailed as instructor. The Department also recommends that the camp be organized in or near Washington in order to have the advantage of consultation with the Camofleurs of Camp American, and suggests that olive drab smocks be adopted as a practical uniform, as the work is extremely dirty.

No funds can be provided. The fee is fifty dollars. A fund is being raised to assist members who cannot well defray all expenses. Contributions for this purpose are solicited, to be sent Mrs. Strong before Nov. 20. Strenuous efforts are being made to secure a camp site and room and board for members in time to start the camp Dec. 1, having an organization meeting in Washington on that date and starting work Dec. 3. Any offers of land or suggestions as to reasonable accommodations, buildings available, etc., are urged to be sent at once. The camp will last a month or six weeks, or longer, according to demand.

Women artists desiring to enroll will please send their names and addresses to Mrs. Strong before Nov. 22. Training in landscape, mural or scene painting is necessary, or in sculpture; also the physical strength to stand outdoor life and hard work. Applicants should also report to the chairman of their section as given below.

Old and warm clothes should be provided, two of the smocks made long, felt or canvas hats and high gaiters of khaki color, brown shoes of comfortable make.

The chairman of different sections are as follows: New England States, Mrs. Clara L. Strong, Marshfield, Hills, Mass.; New York, New Jersey, Delaware and Pa., Miss Anne F. Goldsmith, 92 Hamilton Avenue, Yonkers, N. Y.; Southeastern States, Mrs. Mary B. Sawtelle, Staunton, Va., Middle West, Miss Iris Weddell, Hinsdale, Illinois; Minnesota, Dakota, Iowa, Miss M. De Voe White, Studio 16, Handicraft Guild, Minneapolis; Northern Cal. and Northwest, Miss Ruth F. Kroll, 126 Kempton Ave., Oakland, Cal.; Southern Cal. and Southwest, Miss Kate Watkins, Redlands, Cal.

## VOLPI AND BARDINI SALES

As there is some misapprehension regarding the coming sales of the collections of early Italian art, ormed respectfully by Profs. Elia Volpi and Stefano Bardini, the noted Italian antiquaires—it may be well to state that the collections are entirely distinct ones, and will be sold as such at the American Art Galleries—that of Prof. Volpi, the first week of December, and that of Prof. Bardini, of which Prof. Volpi is in charge, during the week of Feb. 5-12, 1918.

The collection of Prof. Bardini to be sold contains some 1,000 pieces and is the most remarkable of its kind ever offered at auction. It contains early Creek, Roman and Renaissance sculptures, carved woods, unglazed terra cottas, 15 examples of Luca and Andrea Della Robbia, 42 Italian majolica pieces of great rarity, 5 marble mantelpieces, coats of arms sculptured in wood, 380 pieces of Renaissance, Gothic and Louis XV furniture, some wonderful Gothic tapestries, and a XV century Italian chair with tapestry cover, embroidered in gold—a unique piece, a most complete and beautiful set of XIV and XV century bas-reliefs by noted artists, 240 early Italian bronzes and 84 paintings and drawings.

This sale, following that of Prof. Volpi next month, which will disperse an even more beautiful and varied assemblage of Italian and other antiques and furnishings, than was his first collection sold a year ago, will greatly add to the art treasures owned in this country.

## Loan Aided by American Art

A cable from Paris, to the N. Y. "Sun," says:

The first poster to appear on the walls of Paris and throughout France for the new French loan is a reproduction of the well known painting by an American artist, Ridgway Knigh, entitled "Bas de Laine" (French Woolen Stocking), and which represents an old peasant seated at a table, with his wife leaning over him. Piles of money and a woolen stocking are in front of them. The old man is filling out a loan subscription.

## CHICAGO INSTITUTE PRIZES

Awards of prizes at the 30th annual exhibition of American paintings and sculpture, now on at the Chicago Art Institute, are as follows:

The Mr. and Mrs. Frank G. Logan medal, carrying \$1,500, for a painting or a sculpture by an American, was awarded to Albin Polasek, sculptor, for his "Portrait of Charles W. Hawthorne." The Potter Palmer gold medal, with \$1,000 prize, was awarded Ernest L. Blumenschein, for his oil, "The Chief Speaks."

The Norman Wait Harris silver medal, with a \$500 prize, was awarded Charles Reiffel for "In the Hills," and the Norman Walt Bronze medal, with a \$530 prize, was given to Guy C. Wiggins for "Lightly Falling Snow."

## A STATUE FOR THE MARNE

Frederick Macmonnies, the sculptor, has been commissioned by a committee of Americans to execute a statue and design a monument to commemorate the victory of the Marne.

The memorial is to be known as "America's Gift to France," and the statue will be presented to the French Government after the war.

The idea of making the gift was suggested and a committee formed nearly a year ago, but plans were changed temporarily by America's entry into the conflict.

Mr. Thomas W. Lamont is chairman of the committee organized to carry out the plan for a memorial to the Marne. The committee has already received assurances that the gift will be most acceptable to the French Government.

## A UNIQUE ART DISPLAY

The new Kleinberger Galleries just installed in the old Astor block at 725 Fifth Ave., will open Monday next, Nov. 12, with an exhibition whose proceeds will be given to the American War Relief Fund, of some 100 Italian Primitives—which will not only inaugurate what are unquestionably galleries of the highest class and the first rank in this country and Europe—but will be the largest and most comprehensive showing of these rare and valuable products of the early Italian painters ever made in any country. There was a notable display of Primitives held in Siena, Italy, some ten or more years ago, which drew throngs of art lovers from all over the world, and received wide and appreciative notice in the press of all lands—but even this fine display was limited in scope, as it was confined to the work of the masters and their followers of the Sienese school.

It has remained for that genial cultivated and accomplished authority on the paintings of early European masters and schools, M. Francois Kleinberger, late of Paris, but now resident in New York, and his also cultivated and able son-in-law, M. Emil Sperling, also now resident here, to successfully assemble this unique collection of Italian Primitives of all schools—in which many of the finest examples come from the well known European and American picture collectors who acquired them from the Kleinberger Galleries of Paris and New York during the past two decades.

## Collectors Who Contribute

Prominent among these collectors are Messrs. Philip Lehman, Adolph Lewisohn, Otto Kahn, Michael Dreicer, Michael Friedsam, William G. Mather, J. Pierpont Morgan, Dan Fellows Platt, Martin A. Ryerson, A. Kingsley Porter, Harold I. Pratt, Paul J. Sachs, Frank L. Babbitt, Mrs. Benjamin Thaw, Miss Belle da Costa Greene, Mr. and Mrs. George Blumenthal, Capt. J. Langton Douglas, and the estate of Mrs. Ferdinand Hermann. There are also several pictures owned by the Kleinberger Galleries themselves, which will undoubtedly grace other American private galleries at no distant day.

## The New Galleries

The new galleries, which form an admirable setting for these fine old pictures, occupy the ground and second floor of the spacious remodeled old residence at 725 Fifth Ave. The main entrance gallery and rear room stretch away over 125 feet from the avenue to the rear walls, and with their pale grey walls and floor coverings are restful to the eye, while the light color adds to the effect of satisfactory lighting. A wide and handsome stairway leads directly from this main gallery to the second floor, where there are a large center and rear rooms with also pale grey walls and floors, and a handsome front room, facing the avenue, paneled in warm brown with a beautiful mantel, also in polished mahogany, with Empire gilt decorations.

The galleries, as a whole, give a delightful sense of space, light and air, and also a feeling of restfulness which makes for careful study of the fine old pictures in which the house specializes.

## The Show of Primitives

It is difficult to give in brief space any adequate idea of the quaintness, beauty and art and educational quality of this inaugural display. Perhaps the examples of Bonfigli, Botticelli, Cavallini (the oldest known work that can be called a real painting, in the world), Lorenzo di Credi, Agnolo Gaddi and Neroccio, loaned by Mr. Otto Kahn, are, taken as a group from one collector, the most distinguished exhibits in the display, but when one studies the rare and beautiful examples of Niccoli Buonacorso, Andrea Orcagna, Pesellino, Segna di Bonaventura, Simone Martini (2), Domenico Veneziano, and Vivarini—loaned by Mr. Philip Lehman—one is in doubt whether, after all, this discriminating collector of early masters does not carry off the palm from his fellow American collectors. The strong example of Simone Martini, represented in this issue, will give an idea of the quality of Mr. Lehman's Italian Primitives.

The noted Vivarini, "Adoration of the Magi," from the Pierpont Morgan collection, has a deservedly prominent place in this unique display. It has, as Dr. Tancréd Borenius has well said "a certain graceful gothicness, singularly fascinating," the same writer also well says that "its exceptional qualities are due, in a large measure, to the impetus Bartolommeo received through studying the works of Jacopo Reinhardt and Mantegna."

(Continued on page 2)



ST. JOHN, THE EVANGELIST

Simon Martini

Owned by Philip Lehman, Esq.

In exhibition, Italian Primitives, opening the new Kleinberger Galleries

## PATTERSON ART \$700,000

Robert W. Patterson of N. Y. and Lenox Mass., who died Oct. 23 last, left, as was stated in the ART NEWS in his obituary notice, a collection of paintings and other art works. They are now valued, it is said, at \$700,000. The paintings alone have been valued at \$500,000, and the remainder of the collections at about \$200,000.

Mr. Patterson's paintings include examples of Corot, Millet and Daubigny, Gainsborough, Hoppner, Reynolds and Raeburn. Several of these were purchased through Mr. Walter P. Fearon, late of the Cottier Galleries, and now with Messrs. Henry Reinhardt & Son.

Mr. Patterson was also a collector of Chinese porcelains, Italian majolica, Hispano-Moresque objects, Persian potteries and tapestries. He also had pieces of Persian, Rhodian and Damascus art and Egyptian statues and statuettes. Many of the Egyptian pieces were bought from the Kelekian Galleries, No. 709 Fifth Ave.

## SHURTLEFF PICTURES GONE

During the absence of Mrs. Roswell M. Shurtleff, widow of the American landscape painter, three of his best known and most valuable paintings were recently taken from the studio, at 350 W. 55 St., comprising picture of the Shurtleff House in Keene Valley, (20x25) entitled, "The Pool in the Forest," and "The Giant by Moonlight" (19x26). Both these pictures were much admired in the memorial exhibition at the Lotos Club last year. Dealers and collectors are warned to be on their guard so as not to have these pictures foisted upon them, and are requested to inform Mrs. Shurtleff or the AMERICAN ART NEWS, should they be offered.

The American agents of Gorer of London are now Parish-Watson & Co., Inc., 560 Fifth Ave.

Mr. Paul Reinhardt, of Henry Reinhardt & Son, is now at work in this city for the U. S. Government in the Department of Justice.

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#### A UNIQUE ART DISPLAY

(Continued from Page 1)

#### Other Notable Works

Very striking are the examples of Jacopo degli Avanzi, Bernardo Daddi, Guido da Siena and Parri Spinelli, loaned by Mr. Dan Fellows Platt, that indefatigable searcher for old art, and Mr. Michael Dreicer's three loans, rare and fine examples of Pier Francesco Fiorentino, Francesco Granacci and Morone, will arrest the attention at once and hold it for a long time—so filled are they with quality. The Ghirlandajo, Mainardi, Tintoretto and Bronzino, loaned by Mr. Michael Friedsam, are worth a long journey to see, and when one realizes that Miss Belle Greene's examples of Bernardo Daddi is one of the oldest, as it is one of the loveliest, of paintings, one will also linger before it.

Other of the more remarkable works shown are Mr. Babbit's Taddeo Gaddi and Pietro Domenico, Mr. and Mrs. Blumen-

thal's examples of Giorgio, and Simone Martini, Capt. Douglas's Segna di Bonaventura and Taddeo di Bartolo, Mr. Mather's Boltraffio, Mr. Porter's Schiavone, Mr. Ryerson's well known six panels by Giovanni di Paolo, and his wonderful Pollaiuolo and Mr. Sachs beautiful Giovanni di Paolo.

All these works and their many fellows, of which lack of space forbids even the mention, must be seen and studied, to be really appreciated, and it is to be predicted that this unique opening display of this old and honored house, will, even in these war times, give a new impetus to the study and acquirement by American collectors of the works of the devotional and faith inspired early Italian painters.

#### METROPOLITAN MUSEUM

In the November Bulletin of the Metropolitan Museum, Mr. Robert W. de Forest announces the number of art objects chosen by the institution from the art collection of the late Isaac D. Fletcher under the terms of his will.

The museum will receive 251 objects of art divided as follows: Paintings, 37; sculpture, 10; textiles, 31; ceramics, 157, and miscellaneous, 16.

It is expected that these works of art will be exhibited early in the new year, and probably in the new south wing of the museum.

The amount of Mr. Fletcher's residuary estate, which passes to the museum is not definitely known, but it is said to be unquestionably more than \$3,000,000. A notable addition to the museum's department of arms and armor is the Masaouji Goda collection, secured by Dr. Bashford Dean, curator of armor, on his recent visit to the Orient.

A number of these examples of Japanese armor, including some rare pieces, have been placed on view in the Room of Recent Accessions. Of special interest are the swords from Japan, and an ancient helmet.

In Gallery H are a set of Gothic tapestries of unusual quality, representing scenes from "The Siege of Troy," and loaned to the museum by Mr. Edson Bradley, of Washington, D. C., who has turned his house over to the American Red Cross for war relief work. Another tapestry represents a falconing party and of similar character is one, a French hanging of the XV century, showing a lord and lady playing chess. Through the bequest of William M. St. John, the trustees have received the sum of \$10,000, "in the interest of art."

At a meeting of the Board of Trustees in October, Mr. Francis C. Jones was unanimously elected a trustee in the class of 1919, to fill the vacancy caused by the death of Mr. Joseph H. Choate. Mr. Jones is a member of the National Academy, and a trustee for the American Academy in Rome.

#### Italian Woodcuts on View

A loan exhibition of Italian Renaissance woodcuts is open at the museum, and will continue through Feb. 17. Of the two classes of prints displayed, those made prior to 1500 are all book illustrations, while those made after that date are mostly large single sheets.

#### Brooklyn Museum Exhibits

Modern American painting is well exemplified in the historical exhibition now on in the Brooklyn Museum, to commemorate the opening of the Catskill Aqueduct. The pictures which form the display were selected by Dr. George F. Kunz. Mr. Nestor Sanborn has loaned several interesting canvases by the late Robert L. Newman, whose rich color palette had so individual a touch. A portrait of Gen. John C. Fremont, the "Pathfinder," by Charles Loring Elliott (a pupil of Trumbull, and who is credited with having painted the portraits of 700 of his contemporaries), is rich in color and a faithful likeness. This portrait is loaned by Mr. William S. Hughes. Another interesting portrait loaned by the Hamilton Club, is Daniel Huntington's "Lady Washington's Reception," so well known through the old engraving that hung in the parlor of almost every American residence, until recent years.

The print department of the museum is showing the English and American series of lithographs of war work by Joseph Pennell; the result of a year's work in England and the U. S., where every facility was accorded the artist to make drawings in the various factories and shipyards engaged in war work. Of supreme interest at the present moment, these records will perpetuate the "Wonder of Work" accomplished during these days of warfare, and it is gratifying to note that the best of this class of work done by Mr. Pennell is to be found in the American series which includes such a fine drawing as "The Prow," the "Submarines in Port," so delicate in tone, "Unloading Ore," notable for the strong pattern of the clouds, and "Aeroplanes at Rest" with a strange charm in its uncouthness. The same exhibit is now on in several of the large museums of the country.

#### EXHIBITIONS NOW ON

##### Thomas Eakins' Memorial Exhibit

A memorial exhibition of paintings by the late Thomas Eakins was opened at the Metropolitan Museum on Monday and will continue until Dec. 3.

The group of pictures has been arranged by Mr. Bryson Burroughs, curator of paintings at the museum, and they occupy the gallery recently devoted to the McFadden collection of English portraits and landscapes.

A number of these paintings are loaned by Mrs. Thomas Eakins, widow of the artist, and others are from the University of Penn.; the Jefferson Medical College, Phila., and private collectors.

The exhibit of the Eakins pictures is interesting and reveals the versatility of the artist, who has been called the realist of the American school. While his paintings are realistic, they show an understanding of the subject and an insight into character not always attained by the ultra modernist of today.

There are some sixty portraits and genre works in the group, including the large and well known painting, "The Agnew Clinic," with a portrait of Dr. D. Hayes Agnew, in his clinic at the University of Penn. Medical School. The right hand figure of the two, back of the nurse, is Mr. Eakins himself. The other surgeon is the late Dr. White of Phila.

A painting of similar type is "The Gross Clinic," which includes a portrait of Dr. Gross, surgeon and writer on surgery in his clinic at the Jefferson Medical College. This picture was exhibited at several expositions, and received a gold medal in 1904.

There are several portraits in the exhibit which command attention, and among these may be mentioned the full-length standing figure of the late J. Carroll Beckwith, a reproduced likeness of Walt Whitman, and a presentation of John McLure Hamilton, portraitist.

The introduction to the catalog is by Mr. Bryson Burroughs, who relates a number of interesting facts concerning the artist's life.

#### WATERCOLOR CLUB EXHIBIT

(Second Notice)

Following the necessarily brief and inadequate review of the current annual exhibition of the New York Watercolor Club in the Fine Arts Galleries last week, which only mentioned a few salient features of the interesting and attractive display, it may be said that further study, aided by a catalog, missing at the writer's first view last week, only heightens the impression then gained of a show, characterized by freshness of subject skilfully handled, on the whole, of the lighter medium and also of pastels and chalks, and abundant cleverness.

The exhibit, as a whole, proves that American artists are favoring and growing more skilful in painting in pure watercolor every year, and there is an astonishing absence of the overuse of body color and tricks so prevalent in the club's displays in bygone years.

Three artists, whose names are comparatively new to the N. Y. Gallery visitor, Lief Neandross, Vera Poppe and Alice Seipp are good exemplars of the new departure, for, while Miss Seipp uses body color at times, her work in pure wash is so superior as to make one wonder why she does not discard the former entirely, while Vera Poppe and Lief Neandross work almost entirely in pure wash with excellent results. Helen Howell is also to be commended for her clever fanciful subjects, and her equally clever handling of the wash.

The Hudnut prize was deservedly given to Hilda Belcher, whose "Very Blonde Baby" is not only a most charming study of childhood, but is strongly and well painted, and has a delightfully humorous touch in the engaging child's "merry little twinkle in the eye."

Other exceptional work comes from Alice Schille, who portrays sunlit skyscrapers with sure touch, Alethea H. Platt, who shows this year scenes in Clovelly, Ilfracombe and elsewhere in Devonshire, done in pen and ink and wash; Jane Petersen who skilfully portrays a la Childe Hassam, city streets abloom with flags, and Mary McCord, whose little street beach scenes are alluring. Felicia W. Howell, who has no less than nine exhibits, all good and which seem to dominate the galleries with their fresh, clear color and sense of space and air, and H. de B. Nelson a new exhibitor and a watercolorist of no mean ability whose fresh, delicately-colored landscape has much appeal, must also be mentioned.

Francesco Spicuzza shows his delicately-colored, well-composed beach scene with children, full of life and movement, and which work, owned by Mr. Samuel J. Buckner of Milwaukee, Wis., the ART NEWS reproduced when shown at the Grand Central Palace here last spring.

Some 26 sculptures, including work from such artists as Anna V. Hyatt, Chester Beach, Herbert Adams, Augustus Luke-man, Albin Polasek and Isidor Konti are



J. CARROLL BECKWITH  
Thomas Eakins

Metropolitan Museum

placed here and there in the South and Centre Galleries and are an attractive feature of the exhibition. There is also a case of 15 miniatures which has work from Bertha Coolidge, Beatrice Burt, Helen W. Durkee, Martha W. Baxter and other well known "painters in the little."

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#### Shepherd Pictures at Union League

The Union League Club's Art Committee, of which Harry Watrous is chairman, starts the club's season of monthly art exhibitions this week most promisingly and auspiciously, with a display of 39 oils by modern foreign and American painters, selected from the exceptional collection formed by Mr. James G. Shepherd, formerly of Scranton, Pa., but now resident in this city. The effigy of "Lincoln on his Deathbed," by F. W. Ruckstuhl is also a timely exhibit.

The exhibition in the club gallery only opened Thursday afternoon—too late for proper review in this issue of the ART NEWS—but the mention of a few of Mr. Shepherd's pictures will give an idea of the variety, scope and richness of the display.

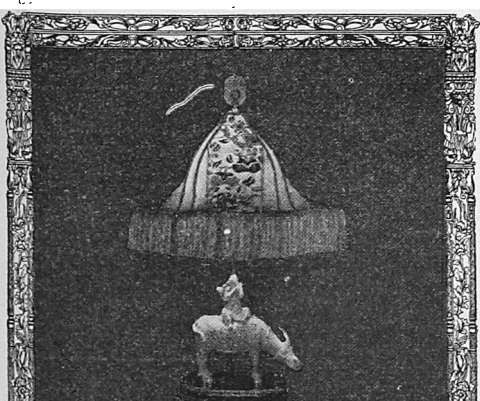
The club members and guests have had, and will have, an unusual treat during the past two days and the three to come (for the exhibition under the club's custom only lasts five days, and will close Wed. next) in studying these works, selected by a collector of more than average taste and discrimination. Mr. Shepherd has long been a lover and collector of modern paintings and has added to a natural taste the judgment and knowledge formed by close and careful study. One finds in the present display, for example, Blakelock's tender and poetic figure piece, "The Nymphs," two charming Corots, "Chevrier" and "Vallon de Chantillon," two typically sweet and poetic Daubigny's "Spring-Volmondois," and "Girl and Geese," a typical Diaz "Clearing in the Forest," an admirable Harpignies; a beautiful Inness, "March Breezes"; one of Josef Israels' best modern Madonnas, three of Jacob Maris's sparkling clear-aired landscapes, and a figure piece, "Girl with Peacock Feathers," three examples of the equally strong Willem Maris, and no less than four of the recently deceased eccentric genius Matthew Maris—all typical of his curious and appealing art.

There are also three typical Mauves, and fine examples of Millet and Monticelli, Neuhuys and Weissenbruch, and returning to American masters, a rarely good Homer Martin, "An Adirondack Lake," six tender and delicious landscapes from the sympathetic brush of J. Francis Murphy, which run the gamut of his later art, and four of the largely and finely conceived windswept landscapes of A. H. Wyant.

#### Autographs of Celebrities

A special exhibition of autographs of celebrities, many with their portraits, will open today at the Bonaventure Galleries, 601 Fifth Ave., to continue through Nov. 24.

The exhibition will include autographs of the Presidents of the United States, American, English and French authors, artists of the XVIII and XIX centuries, the kings and queens of France, and of Napoleon and his family.



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#### War Poster Exhibition

The arrangements for the coming exhibition of the War Posters of the Allied and Neutral Nations which, it is hoped and believed, will be the most comprehensive and complete yet given, and which has been mentioned in the last two issues of the ART NEWS, are now fairly well completed.

The exhibition will be given for the benefit of the Red Cross to open on or about Dec. 2 next, in the spacious and well lit galleries of the Arden Studios, 599 Fifth Ave., on the top floor of the Scribner Building, under the co-operative management of the Arden Studios and the AMERICAN ART NEWS.

Lovers of poster art, and would-be collectors of war posters, will, it is hoped, find in this display an opportunity to study the productions of the artists of the allied and neutral nations relating to the war, and to make selections to add to their own collections, or through which to begin such collections.

The proceeds from a possible admission fee, and from the sale, at publishers prices of the posters, will be devoted entirely to the Red Cross work. Owners and collectors of war posters are invited to loan such posters, which will be carefully conserved and returned in good order at the close of the display, and are asked to communicate with the office of the ART NEWS.

#### Portraits by Louis Betts

It has long been conceded that Louis Betts, formerly of Chicago, but for two years past resident in New York, stands in the front rank of modern American portrait painters, and an exhibition of some 11 of his portraits, some of which have been seen before at the winter spring exhibitions of the National Academy, now on at the Macbeth Gallery, 450 Fifth Ave., through Nov. 17, emphasizes his claim to this position and reputation.

To strong and correct drawing and truthful and harmonious color, and an admirable technique, Mr. Betts adds a sympathetic feeling for his subjects and portrays them in natural pose and expression. He seems equally at home in the presentment of strong masculine personalities such as those of Mr. Hamlin Garland and Mr. George Vincent—full-lengths, almost Academic as befits the subjects, but convincing, and truthful and such delicate, refined young women as the charming, almost ethereal, Mrs. William Laimbeer, the interesting quaint Miss MacDougall, with her wonderful auburn hair, and the lithesome graceful young girl dancing, which held the deserved place of honor at the last Spring Academy, or again in the delightful portrayals of childhood as in the "Little Girl Reading," and the double portrait of the Stephen Millet children. Perhaps the most success-



"A BOOK OF VERSES"

Allen Tucker

At Montross Galleries.

#### Sculptures by Scarpitta at Montross Gallery

An exhibition of works by the young Italian sculptor, Cartaino Scarpitta, is now on at the Montross Gallery, 550 Fifth Ave., and includes 26 numbers of merit and interest. Among the portraits, a marble bust of Mrs. Robert P. Huntington must be mentioned as especially good. All of the work is marked by a fine distinction, and such statuettes as "The Light that Failed," "Lady Godiva," and "Youth," call to mind the slender and poetic figures of the painter, Warren Davis. An attractive head of Lincoln arrests attention by reason of its qualities of refinement, so conspicuously lacking in many other representations of the great "Emancipator." A "Fragment of Building," a "Cariatide," and a "Study for a Fountain," are virile in conception and execution. The "Study of a Cat" and a "Horse's Head" are other examples of the artist's versatility.

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ful portrait in the present display, as it is certainly the most appealing is the full-length, seated presentment of the handsome, wistful Mrs. William Laimbeer (formerly Miss Nathalie Schenck), who Mr. Betts has painted seated, half turned towards the visitor, in a delicate light blue décolleté evening gown. The pose and expression are so natural and the charm of personality so appealing, that one lingers long before this admirable canvas.

#### Sculpture Exhibit for Allies

Under fashionable patronage an exhibition of modern American sculptures is being organized for the month of December. The display will be held in the Ritz-Carlton ballroom and there will be a long list of mondaine patronesses, and a representative showing of the work of leading American sculptors. The proceeds are to go to a war charity.

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of the American League of  
young Sculptors. ❖ ❖ ❖ ❖

November 15th to December 1st

#### The Gorham Company

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NEW YORK

#### Paintings by Aston Knight

Aston Knight, son of the veteran American painter, D. Ridgway Knight, who for so many years has portrayed, with charm and skill, the outdoor life of French peasant maidens on the lovely shores of the Seine, in and around his country residence at Rolleboise—and who in his appreciation and even stronger painting of the idyllic charm of the French landscape, is a true son of his father—exiled by war exigencies from France the past three years, has applied his able brush to the depiction of the American landscape in Florida and along the Maine coast. He is now showing at the John Levy Galleries, 14 East 46 St., through Nov. 17, some 33 canvases, including a few watercolors, and several colored charcoal drawings.

The late and lamented Hopkinson Smith in an article in Scribner's some six years ago, told in his inimitable style, and with his characteristic enthusiasm, the story of a visit he paid to the young Aston Knight in Normandy, where he found him attired in a rough fisherman's suit and high hip boots, standing waist deep in a running turbulent stream—lost to all save his painting of the foaming waters. This article first attracted attention to the virile truthful painting of running water—always a most difficult problem, by the artist, and he was hailed as a new Thaulow. Mr. Knight has, however, shown himself, since then, a more versatile painter than the gifted Norwegian, and while his earlier depictions of rushing streams he has never surpassed, he has, of late years, given evidence of a wider range of vision.

The present display is so varied in choice of subject and treatment as to greatly enhance the artist's reputation. Whether he paints Florida beaches or cypress swamps, old Long Island mills, moonlights and sunsets on the Maine coast or rushing Normandy streams or flowering gardens—the same love of Nature, especially in her quieter moods, permeates all his work, and emphasizes his sincerity of feeling and appreciation of the poetic and beautiful. It is difficult to choose for mention among this array of delightful canvases. A sparkling little watercolor, a bit of stream and tree overhung meadow on the Long Island country place of Mr. Irving Brokaw, is so clear and fresh in color as to command attention. The larger oils, "Sunset on Saco River, Maine," "Sunset" and "Moonlight" and "White Clouds," Biddeford, Maine," and "Sunset, New River, Florida," have soft and tender color and light, and much poetic feeling, and there are charm and a sparkling quality in "A Rippling Stream" and the "Garden Path, Normandy." To strength of execution the artist has now added versatility and poetic feeling, and the entire display is most attractive and successful.

(Exhibitions continued on Page 4)

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## AMERICAN ART NEWS.

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## A LIVELY ART SEASON

The American art season starts in  
with a rush this year. Our columns  
devoted to art exhibitions and auction  
sales are crowded to an extent un-  
known at this period in former years,  
and never has our office been so be-  
sieged with requests for information of  
all kinds bearing on art activities. This  
next week will bring the opening of  
three new and handsome art galleries  
in this city—those of Kleinberger,  
Henry Reinhardt & Son, and the Ya-  
manaka Company—the first with an  
unprecedented display of Italian Primi-  
tives, reviewed elsewhere—while an-  
nouncements of forthcoming art ex-  
hibitions and sales, most varied in char-  
acter, are received by every mail.

The art auctions have begun pros-  
perously at the leading salesrooms.  
Early December will bring the second  
Volpi sale of Italian antiques, and the  
opening winter months the sale of the  
notable pictures owned by Lady Drum-  
mond of Montreal, and of the almost  
unique collection of Italian and other  
antiques, formed by the Roman an-  
tiquaire, Prof. Stefano Bardini.

To this list of coming art attractions  
must also be added the exhibition and  
sale of War Posters at the Arden  
Studio Galleries, to open Dec. 2, which  
we have organized for the benefit of  
the Red Cross, and to afford collectors  
an opportunity to form collections of  
these, often artistic, and most valuable  
memoranda of the Great War, and  
which will be held under the joint  
auspices of the Arden Studios and the  
AMERICAN ART NEWS. As this journal  
has become, in a way, the barometer of  
the art interests and activities of the  
country, it is gratifying to record these  
facts which would indicate that the said  
barometer is "set fair" for a prosperous  
art season.

The joke of the art season in N. Y.—  
Hanfstaengl's removal sale.

Where is Ralph A. Blakelock, and is he  
fulfilling the hope that he might paint again  
with his old time force?

## VENICE ART TREASURES SAFE

The widely expressed apprehension  
in art circles lest, if the "Huns" capture  
Venice, as now seems likely, they will,  
according to their custom, destroy,  
damage or loot the world famed pic-  
tures and other art treasures of the  
storied city, is happily without founda-  
tion. We are pleased to be able, upon  
the best possible authority, to state  
that all the noted pictures, sculptures  
and art objects formerly in Venice were  
long since safely removed and to a  
safe distance, or carefully concealed.

Even the famous horses of St. Mark's  
and the, if possible, more famous statue  
by Andrea Verocchio of the old Vene-  
tian Hero, Bartolommeo Colleone, in  
front of the Church of SS. Giovanni e  
Paulo, conceded the art world over to  
be the finest statue of a horse and rider  
ever cast in bronze, were long since  
lowered from their pedestals and  
transported from Venice.

Of course, with the memories of  
Louvain and Rheims still fresh in the  
memories of civilized nations, there is  
necessarily a grave fear that the  
"Huns" and their allies, the Austrians,  
may damage, if not destroy, although  
such actions are almost unthinkable,  
the Campanile, St. Mark's, San Giorgio  
and the other storied structures of Ven-  
ice—but let us be thankful that at least  
they cannot destroy the happily re-  
moveable art works of the "Queen of  
the Adriatic."

## EXHIBITIONS NOW ON

(Continued from Page 3)

## Books at Nat'l Arts Club

The annual exhibition of "Books of the  
Year" was opened Wed. eve. last, at the  
Nat'l Arts Club, when Lord Northcliffe was  
the guest of honor of the joint committee  
of the Literary Arts. This selective display  
of the books of the year, is now on view to  
the end of the month, and Messrs. Hamlin  
Garland and Edward J. Wheeler have again  
assumed the direction of the show which  
presents some new features this year, in that  
the publishers have been asked to send in a  
list of the books which they regard as their  
best publications of the season, and from  
this list a selection has been made and sub-  
mitted to a jury composed of the literary  
editors of fifty of the leading daily papers  
of the country ten or twelve professors of  
literature in the leading universities, and  
an equal number of men of science. The  
Spanish-American display of literary, artistic  
and scientific works, published during the  
past year, is one of the attractive and in-  
structive features of the exhibition.

## MacDowell Club Exhibition

The committee on architecture of the  
MacDowell Club has organized an interest-  
ing and instructive exhibit in the club gal-  
leries, to continue through Nov. 13. The  
entire south wall is given over to McKim,  
Mead & White's designs for the McKinley  
Memorial at Niles, Ohio, from the working  
drawings to the photographs of the finished  
monument, an unusually fine example of the  
work of American architects. An attractive  
exhibit is the model by James G. Rogers  
for the new Yale dormitories, to house 600  
students, delightfully suggestive of media-  
eval Oxford.

Other interesting exhibits include views  
of Italian and Spanish architecture. Good-  
hue, Cram & Ferguson have a series of  
photos on view of the permanent group in  
the Cala. State Building at the San Diego  
Exposition, and a remarkably beautiful  
photo of the Reredos in St. Thomas's  
church, N. Y. Walker & Gentle Peacock  
show views of H. C. Davison's and H. H.  
Rogers' villas on L. I. Grant Lafarge's  
designs are of especial interest.

## Carle Blenner Shows in New Haven

Carle J. Blenner is holding an interesting  
exhibition of some ten oils, all landscapes  
and figure composition, with the exception  
of one portrait, his brilliant presentment  
of Signorina Lucretia Bori, the singer, at  
the Curtiss Gallery, New Haven, to Nov. 20  
next. Mr. Blenner's colorful and refined art  
has grown more appealing of late years  
then ever, and the present little display,  
which also includes 11 tender Thumbbox  
landscapes, shows his art at its best.

## Portraits of Children at Little Gallery

An exhibition of portraits of children, for  
the most part seen before, but good to see  
again, inaugurates the season at the Little  
Gallery, 15 E. 40 St. Ten well known artists  
are represented in this pleasing display, and  
interest is centered in the two portraits by  
William B. Chase, "Dorothy" and "Helen,"  
loaned by the widow of the artist, an ex-  
cellent and characteristic work. Richard  
Maynard's "Portrait of Miss Beryl Morse"  
is one of the most successful pictures shown.  
Helen M. Turner shows a charming por-  
trait of "Nancy Adams," and "Boy with  
Scarf," by Robert Henri is typically strong  
and good in color. Louise Cox's well  
known "Jill" is a lovely baby with a lace  
cap, and Charles C. Curran's three ex-  
amples, "Emily in the Flower Garden," "The  
Breakfast Party" and "Tired Out," are most  
attractive in their details of children's life.  
"Under the Birches," a recent canvas by  
Edward Dufner, is a charming picture of  
three children playing under the trees. Max  
Armfield shows "Justina with a Bird," giv-  
ing the effect of a primitive. The three por-  
traits by William J. Whittemore, "Mariorie,  
aged seven," "The Wanderer" and "Eliza-  
beth as Persephone," are altogether delight-  
ful representations of childhood. The ex-  
hibit is tastefully arranged and is meeting  
with deserved success.

## Pencil Drawings at the Print Gallery

In the exhibition of 52 small pencil draw-  
ings now on at the Ehrich Print Gallery,  
707 Fifth Ave., to Nov. 19, varied phases of  
sky and mountain are recorded by George  
Lorenzo Noyes with the fidelity of an artist  
who has passed his life communing with  
nature, and whose pencil expresses his full-  
est thought and understanding of nature.  
Each of these little pictures is a gem in its  
way, and many aspects of mountain, cloud  
and forest are depicted with sureness of  
touch and subtlety of expression. Imagina-  
tion, poetry, and an extraordinary sense of  
space, motion, lights and shadows, in ad-  
dition to delicacy of conception and execu-  
tion, mark the work shown by Mr. Noyes,  
who says in his catalog that the had no  
training, never in his life had seen a master-  
painting, and that he only learned from the  
things he loved.

## Isidor Paintings in Newark

Some 30 modern American oils, from the  
well known collection of Mr. Joseph S.  
Isidor of the Salmagundi Club, the donor  
to the National Academy of the Isidor  
medal and one of the most successful and  
discriminating collectors of American paint-  
ings are on view through this month by  
Mr. Isidor's kind loan in the Art Gallery  
of the New Jersey Museum Association  
in the Newark Public Library.

The pictures shown include superior and  
characteristic examples of such painters as  
Blakelock, Blumenschein, Emil Carlsen,  
Couse, Bruce Crane, Dessar, Dunsmore,  
Gauley, Groll, James Hart, Haushalter,  
W. H. Howe, Minor, Mora, Murphy, Camp-  
bell Phillips, Ranger, Ritschel, Sandor,  
Schreyvogel, Granville Smith, Van der  
Weyden, Watrous, Carleton Wiggins, Bal-  
lard, Williams and A. H. Wyant.

The museum and Mr. Isidor are both to  
be congratulated on this admirable ex-  
hibition.

## Three Painters at Touchstone House

An interesting exhibition is now on at the  
Touchstone House, 118 E. 30 St., of pic-  
tures by three young artists: Eric Chris-  
tian Mannsbach, W. C. L. White and Gus-  
tave M. Pinneo.

Mr. Mannsbach is a Scandinavian painter  
who has been in this country only a few  
years. His showing consists entirely of  
portraits and among his sitters have been  
Dr. Robert Kingman, Albert Barringer, Jr.,  
of Phila., Miss Dorchester and the Hon.  
Grace Livingston. In addition to his por-  
traits in oils, Mr. Mannsbach is also show-  
ing a number of interesting pencil sketches.

Mr. White's exhibition is composed al-  
most entirely of watercolor landscape draw-  
ings. There is one large snow scene in  
oils. Several of his landscapes have fig-  
ures charmingly introduced.

Mr. Pinneo is a young landscape paint-  
er who shows promise. His work is fan-  
ciful and includes oils, tempera and water-  
colors.

## Art in Sheridan Square

Oil and watercolor sketches by Forrest  
Mann form the exhibition—the first of a  
series—now on at 133 Washington Place,  
Sheridan Square, N., to Dec. 1. Twenty-five  
examples are hung on the walls of the  
Aladdin gallery, including ten watercolors  
painted at Valencia, Spain, full of local color  
and atmosphere, and portraying the sun-  
burned, sturdy, wild and picturesque re-  
mains of a great maritime race. Among the  
oils, the most important canvas is "The  
Fusion," allegorical and patriotic in subject,  
in which Justice, seated on a high pedestal,  
welcomes immigrants from Europe to in-  
dustrial and agricultural America.

## Morgan's Rembrandt Etchings on View

The Prints Division of the N. Y. Public  
Library has arranged an exhibition of about  
170 etchings by Rembrandt, selected from  
the J. Pierpont Morgan Collection, to run  
through March, 1918.

"Recurring exhibitions of Rembrandt's etched work,"  
says Mr. Weitenkampf, chief of the Library's Art and  
Prints Division, "are as interesting, as desirable, and  
as inevitable as are the performances of the plays of  
Shakespeare or the symphonies of Beethoven. The  
present exhibition consists of a selection of the artist's  
best plates, in impressions usually impeccable, and  
often in states of great rarity. It offers the delight  
of renewed acquaintance to the practised connoisseur  
and the opportunity of study for those less experi-  
enced. Rembrandt's range and power as an etcher are  
illustrated in a remarkably adequate manner, as the  
selections have been chosen with the aim of making  
the exhibition representative.

"The chronological arrangement of an artist's work  
serves best for the study of his progressive develop-  
ment, especially when his productions are as numerous,  
as diverse in subject-matter, as varying in changing  
manner of expression as are these etchings by Rem-  
brandt. Classification by subject (i. e., portraits, land-  
scapes, religious, genre) as indicated by Bartsch, has  
generally, but not always, been followed in Rembrandt  
exhibitions. On the initiative of Sir Seymour Haden,  
the Burlington Fine Arts Club's exhibition of 1877  
was arranged chronologically, as were those of the  
Boston Museum (1887) and the British Museum  
(1899). For the permanent collection of Rembrandt's  
etchings in the British Museum a similar course was  
followed, and A. M. Hind's catalogue of that collec-  
tion has been employed in the arrangement of the  
present exhibition. The visitor will thus be able to  
follow the unfolding of Rembrandt's art throughout  
the three periods (1628-39, 1640-49, 1650-61) into  
which Haden divided it according to style and method.  
Later, the exhibition will be rearranged and classified  
by subjects. This unusual plan will give an opportu-  
nity to study the prints both by chronological ar-  
rangement and according to subject matter."

"The attraction of Rembrandt, the supreme master  
in his sphere, is a thing apart from, and above,  
considerations of technique merely, or of elegance or  
grace of treatment, or grandeur or beauty of sub-  
ject. It is a matter pre-eminently of personality.  
As W. H. Downes says, common, every-day people  
and episodes are presented with a 'whole-souled un-  
derstanding and sympathy' which 'leave an ineffaceable  
impression of the grandeur of the humblest and most  
ordinary of subjects when they are seen through a  
great temperament.' Beyond Rembrandt's keenness  
of observation, wonderful draughtsmanship, masterly  
control of the medium he employed (ranging from  
the most summary indication, as in 'Six's Bridge,' to  
a mezzotint-like completeness of effect, as in the  
portrait of Jan Six) is the intangible element of his  
humanness, something not to be analyzed, 'the spirit,'  
as Binyon has it, 'of one of the fullest, deepest  
natures that ever breathed.'"

## Vose Monticellis in Cincinnati

Some 14 well chosen and superior ex-  
amples of Monticelli from the noted col-  
lection of this master's work, owned by the  
Vose Gallery of Boston, and which include  
such pictures as "A Woodland Dance," "A  
Sylvan Ceremony," "The Peacock Garden,"  
"The Fête Champetre," "The Burning of  
Sodom," and "Feeding the Chickens," are  
on exhibition at the Cincinnati Museum.  
The Zuloaga pictures, which are nearing  
the end of their tour of the country, are  
on exhibition through this month at the  
museum.

## Catherine-Lorillard-Wolfe Club

Three well known members of the Cathe-  
rine-Lorillard-Wolfe Art Club are holding  
an exhibition of their works in the gallery  
of the club, 802 Broadway, through Nov. 30.  
Clara Mamre Norton's portrait of Lorinda  
Munson Bryant is a good piece of work and  
a pleasing picture. A. G. Morse shows  
four watercolors of decided merit. Nine  
oils by Ida M. Curtis have good color and  
atmosphere. The display is small but in-  
teresting.

## Pastel Portraits at Reinhardt Gallery

A score or more of bust portraits in pastel  
by G. Murranyi, a young Hungarian painter,  
who was formerly a business agent for his  
fellow Hungarian artist, Koppay and Louis  
Marx, and painted in their studios in this  
city—are shown at the Reinhardt Galleries  
in the Windsor Arcade.

The artist, after leaving Mr. Marx's studio  
some three years ago, went to London,  
where he painted a number of well known  
people and returned here last winter, great-  
ly improved in his art. He has facility, a  
delicate and refined color scheme, draws  
well and gets a good likeness. The present  
display is attractive and especially to be  
commended are the presentments of Judge  
and Mrs. Frank K. Pendleton and their  
soldier boy son, Mrs. Whitney Warren and  
Miss Curtis.

## Art Talks at Brooklyn Museum

A course of five lectures, free to the  
public, will be given in the large lecture  
hall of the Brooklyn Museum on Saturday  
afternoons at 3.30 o'clock, beginning Nov. 17,  
as follows: "Three Years Among the Cana-  
dian Esquimaux" (illustrated by moving  
pictures and screen views), by Christian  
Leden, the Norwegian ethnologist and ex-  
plorer in North American arctic regions,  
Nov. 17; "Art in Poland" (with screen illus-  
trations of the paintings and architecture  
of Warsaw, Cracow, and other Polish  
cities), by Mme. Jane Archtowska, Nov. 24;  
"The Work of the Conservation Commis-  
sion" (illustrated by motion pictures and  
screen views), by Hon. George D. Pratt,  
Chief Commissioner of Conservation for  
N. Y. State, Dec. 1; "Etching," and a dem-  
onstration showing the various processes,  
by Paul M. Roche, Dec. 8.



## LONDON LETTER.

London, Oct. 30, 1917.

It may be remembered that in my letter dated August 10 last I suggested that Raeburn's "McNab," bought by Sir Thomas Dewar at the Barrett sale for £25,410, would probably serve for advertisement purposes, and thus prove of double value to its owner. In support of this, I may mention that it is now rumored that the picture is already being made use of in this manner and that its cost has been written down in the books of the Dewar firm to as little as £1,000 in consequence. It is understood that the picture will be left to the nation on the death of its present owner.

## Society of Portrait Painters' Display

The general quality of the current exhibition of the Royal Society of Portrait Painters at the Grafton Galleries is by no means high, although there are several items which are particularly striking. Nearly the whole of a wall in the principal room is filled with portraits by the president, J. J. Shannon, none of which are in his happiest manner, while in the smaller octagonal room there are two canvases by John Lavery, entirely lacking in his usual facility for character presentation. But on the other hand, something almost sensationally clever is provided by William Ranken in the portrait of his sister, Mrs. Ernest Thesiger, carried out almost entirely in tones of black and white, and treated with great skill of technique. Though the decorative side of portraiture seems to appeal most to this painter, yet he knows how to combine this with subtlety of characterization and a delicate spirit of fantasy. His work is always interesting and never obvious. A brilliant portrait of the Rev. Eastlin Carpenter, Principal of Manchester College, Oxford, is sent by Howard Somerville, and so strongly did its merits appeal to the council that I hear its author was at once elected a member of the society on the strength of it. The work is especially clever as regards color, this being employed with considerable vigor, yet with the most harmonious effect. The same can hardly be said for Maurice Greiffenhagen's portrait of Sir Henry Sutton, the clever psychology of which is distinctly marred by its unpleasing tone. Many portraits in khaki grace the walls, but few artists have successfully mastered the difficulties which ever attend the execution of a figure in uniform. The color of the material does not, in the first instance, lend itself readily to artistic treatment and the problem of the background has in most cases proved too much for the painter's ingenuity.

## Belgian Monument to British Hospitality

There is a movement on foot among the Belgians resident in England, since the outbreak of the war, to commemorate, by means of a monument, the hospitality extended to them by this nation. This, it has been decided, is to take the form of a work by the Belgian sculptor, Rousseau, who has already sketched out his ideas for it. Particulars as to the site have not yet been settled upon although these are to be made public very shortly. Several of our leading British sculptors, who have been privileged to view the sketches, have expressed great admiration of them.

## Sale of Peel Heirlooms

Among the Peel Heirlooms which will soon be dispersed at Robinson and Fisher's, there will be included some dozen portraits by Sir Thomas Lawrence, although, of course, that artist's famous picture of Lady Peel will not be numbered among them since it is now in the possession of Mr. Frick of New York. From time to time many of the gems from the Peel collection have been disposed of to private collectors, so that what remains does not represent the finest of the treasures which were brought together by Sir Robert Peel and his son. In 1900 Messrs. Robinson and Fisher disposed of a large proportion of the contents of the mansion at Drayton Manor, the total then reached amounting to £72,000. In addition to this, £75,000 was paid by the nation in 1871 for Rubens' "Chapeau de Poil," and some 76 other minor paintings from the collection. This sum, though it may at first glance appear large, was in reality very low, for the Rubens alone is considered today but moderately priced at such a figure.

## Munificent Gift to Nation

The munificent gift made by Sir Arthur Lee to the nation of his estate of Chequers as a country house for the use "in perpetuo" of our prime ministers, includes the furniture and old masters belonging to the house. These in themselves constitute a most valuable bequest for, in addition to a number of exceedingly interesting Cromwellian portraits, they include Rembrandt's "Mathematicians," a portrait of Sir Joshua Reynolds by himself; Dosso Dossi's portrait of the Duke of Ferrara and several good examples of Gainsborough, Raeburn, Crome, Hoppner, Lev and Rol. The house itself is of remarkable architectural interest, dating as it does, from the XII century, when under

the reign of Henry II, it was the residence of the keeper of the king's exchequer: It was made an express stipulation in the trust that no alteration whatever shall be made in the principal features of the buildings, it being the object of the donors to ensure that its antiquarian interest shall be in no way impaired, while similarly the works of art which embellish the house are to remain intact so that they may represent to future generations the artistic tastes of those who have gone before. Special stress is laid on these clauses since in past years much harm has been done to the structure through unwise restoration and alteration, and all necessary restorations having recently been made by the owners with the idea of bringing it back as far as possible to its original appearance, it is thought desirable that nothing further should be done to it in this direction.

L. G-S.

## BUFFALO

The official Persian exhibit at the Albright Art Gallery, which closed Nov. 4, was a great attraction, and Dr. Ali Kuli Khan's lectures and gallery talks were especially helpful in aiding visitors to understand the art of the East.

The double exhibit of prints of the Painter-Gravers of America and the paintings of Lawson, Anderson, Lever and Seyffert, now on is an important one. The Painter-Gravers Association has for its object the spread of knowledge regarding engraving, lithography and etching, and it plans to hold exhibits of the prints of contemporary artists in different cities, in order to make the public better acquainted with this subject.

## Giant Chinese Cloisonné "Fu" Lions Sold

One of the engaging and very personal qualities of art objects, of art works in any medium, is now brought into evidence again in New York, incidental to the removal of an old-established art house, following the inevitable Gotham trend, to a house further up "the avenue." It is the quality or character or characteristic that makes an intimate impression, and leads to a desire to repossess, if in the course of events, ownership has been relinquished.

On Feb. 7, 1916, while attending a sale at the American Art Galleries of Oriental art from the Yamanaka Co., Mr. Edward I. Farmer was the successful bidder for a pair of gigantic Chinese Cloisonné "Fu" lions. Visitors to his galleries at 5 W. 5 St., who have seen them there will now miss them, for Yamanaka & Co. have bought them back again, paying an agreeable profit, to place them in their new establishment next to St. Thomas's Church.

The Yamanakas, entering a new home which is to be Oriental in character and atmosphere, wanted these "guardians of the threshold," to maintain the established order, as they are used in temples and in nobles' houses and gardens in China, where their traditional function is to warn away evil influences. And in paying an advanced price the Yamanakas were also influenced by the laws governing worthy works of art here, which appreciate with consistent regularity.

The lions are the largest ever brought to this country, and came from a Peking palace yard. They are of cloisonné enamel.



"FU" LION (one of a pair)

Resold to Yamanaka &amp; Co. by E. I. Farmer

## Phila.'s Watercolor and Miniature Shows

War conditions caused some doubt at one time in the minds of those members of the jury of selection of the XV annual watercolor exhibition now on at the Pa. Academy, who were to pass upon the work sent in, whether a sufficient number would be found available to keep up the quality of these yearly shows. Comprehensive viewing of the collection indicates plainly that while there is much that is of the usual degree of excellence one sees here, there is some evidence, in spots, of work that fails to be convincing and which can well be left without further mention, yet withal it is a most interesting and instructive object lesson in the subject of the modern art of painting in watercolor and pastel. The black and white illustrations are by some of the best known artists in the country; such as the series of war drawings by Joseph Pennell, for example, in which the events of the day have proved to be an inspiration instead of a detriment to artistic effort.

Studies by Miss Violet Oaklev for the mural decorations of the Senate Chamber in the State Capitol at Harrisburg occupy the wall space in the North Corridor and are of absorbing interest. International unity is the theme of these paintings as evolved from racial aspirations towards peace and good will to all men set forth by the first Quaker settlers of Pa. The Society of Miniature Painters has a brilliant little exhibition of the work of the members, mainly women, in gallery I.

The medal of honor of the society was awarded to Miss Lucy May Stanton of Boston for her portrait of Joel Chandler Harris (Uncle Remus). Portraits of "W. J. W.," a boy by Margaret Foote Hawley; of a girl, "Elizabeth Stewart," by Wm. J. Whittemore; of "Miss Jane L. Everitt," by Miss Laura Coombs Hills; another by Adrianna Tuttle, "The Chinese Cabinet"; a portrait by Miss Margaretta Archambault, and a portrait of "Miss L. A. deM. Luson," by Mrs. Emily Drayton Taylor, who also exhibits a delicately painted nude. Excellent work is shown by Mrs. Stella Lewis Marks, Helen Winslow Durkee and Miss Bertha E. Perrie. An amusing bit of character is a "Sketch of a Latin Quarter Poet," by D. C. Kilpatrick.

Watercolors in a group of seven by Charles H. Woodbury, shown in the Bailey Gallery, Boston, last summer, have the position of honor in the long gallery F, evidently studies made in tropical regions, one especially fine in color, the crater of Mount Pelée. Miss Alice Schille is represented by a group of eight that impress one as sketchy notes of the color of things with very slight definition of forms or drawing of solid objects. Pure aquarelle painting, combined with good drawing, is shown in a group of capital sketches of old buildings at Chester Springs by W. H. de B. Nelson.

Gouache drawings have an able exponent in Felicia Waldo Howell's contributions of pictures of the New England coast towns. Hayley Lever's watercolors of boats and scenery around Gloucester have a facture that is all his own and yet, in their way, are very convincing. Beautifully vibrant in color and sufficiently definite in pattern, are a group of sketches of Addingham exhibited by John J. Dull.

The sea and sand dunes of lower Delaware Bay are the subjects of a group of virile works in watercolor and pastel by Frederic Nunn. Apparently influenced by Japanese art, M. W. Zimmerman contributes five watercolors, curiously exact in detail of drawing, and at the same time, strikingly effective as night scenes. In decided contrast with some of the crudities of color nearby are the beautifully atmospheric landscapes, "A Gray Day," by W. L. Lathrop; "A Gray Day, Belgium," by Charles Warren Eaton, and a pastel, "Silvery Night," by the latter artist, most poetic in suggestion.

A fine figure in watercolor is Horatio Walker's "Potato Gatherers," somewhat in the vein of J. F. Millet. Mary Cassatt's "Woman and Child" shows considerable change in manner of handling watercolor by this well known painter, yet it has knowledge and feeling. A fascinating "Ballet Girl in Pink" is one of four similar works by Louis Kronberg.

There is a life-like portrait in charcoal of Dr. Peterson, by Cecilia Beaux, one of Wm. G. Thompson in pastel by Joseph Sacks and of N. Minot Grose in watercolor by Miss Hilda Belcher.

Illustrations of "Water Babies," by Jessie Wilcox Smith, Spanish scenes are by Thornton Oakley, wood engravings by Timothy Cole, sketches in color of stained glass windows by Laurence Saint, are a feature of the show. A portrait of "Nancy Hale," drawn by Lillian Westcott Hale, is an admirable black and white. A supplementary exhibition in gallery A and the South Corridor, is composed of sketches and studies in the first exhibition of work done at Chester Springs, the new summer school of the Pa. Academy. Both exhibits remain to Dec. 9.

Eugene Castello.

## PARIS LETTER

Paris, Nov. 1, 1917.

Preparation for the artistic restoration, as far as possible, of the devastated towns and cities of France assumes more and more positive form. There has been founded a National School of the Fine Arts, expressly to aid in the carrying out of this purpose. On behalf of the founders of the school, it is declared that the devastated cities, towns and villages must rise from their ruins more beautiful than they were before the German irruption, "saner, more roomy, better adapted to the complex necessities of modern life." The school is not to teach anything in the nature of the technique of art. The pupils are supposed to possess that already. It is to give them "a comprehension of the conditions which demand an entirely new conception of the task before them." Not only French students, but those from any of the countries which are acting as allies in the present war, will be admitted. In view of the enormous work of restoration that is to be accomplished an opportunity seems to be presented here for talented young Americans with a taste for architecture, sculpture or hygienics.

## How to Restore Damaged Art

There is a sober recognition in France of the fact that since the invaders have destroyed or carried away a vast quantity of artistic furniture and decorative work, the legacy of centuries of careful preservation, something must be done to replace it. How to do this is the question. Instead of imitations of the old styles, it has been declared by the better artistic authorities that the opportunity is one for the creation of a new French style, at the same time, handsome, elegant, light and practical. This is the aim of much present agitation. We are yet to see, however, the first evidence of its effectiveness. Among the new motives in art that are offered to public view, nothing synthetically positive and firm, as the precursor of an assured new type of beauty, has yet been discerned. Of course, the artistic developments that will mark the first years succeeding the war are an enigma.

## Summering of American Artists

Clarence Gihon and his wife have been spending their summer at Le Croisic, near Saint-Nazaire, Brittany, and will soon return to Paris with studies of land and sea, in which the presence of the American troops landed in that region will largely figure. Clifford Snyder has also summered in that part of Brittany. Alexander Harrison has been, as usual, at Concarneau, the smells whereof are his perennial joy. H. C. Lee, who is developing a fine quality as a landscapist, contents himself for the most part with the rural scenes within twenty miles of the capital.

## Exhibit Portrays German Outrages

In the current exhibition at the Petit Galeries, illustrative of the German outrages, which consists of paintings, sculptures, etchings, pastels, lithographs, posters, books and battlefields' relics, are quite a number of pictures of decided merit. Steinlen, Forain, Raemaekers, Jonas and Poulbot are well represented. Many comparatively new names appear, appended to moving scenes of war and ravage. Bellan-Gilbert, Ch. Jonzi, Jean Chaperon, Paul Tissier, M. Levran and Vomergues deserve particular mention.

At the recent auction sale of a private library a 1623 edition, in two volumes, of the poems of Ronsard (Paris: Nicolas Buon), ancient binding, fetched \$396; Barbey d'Anrevilly's "Aux Héros de Thermopyles," in the author's own script, with a signed dedication (October 1, 1824), \$440; an autograph copy of poems by Charles Baudelaire, in ink and pencil (bound by Gruel), \$1,014; the original printed edition of the same author's "Les Fleurs du Mal" (Paris, 1857), \$138.

## Future of Decorative Painting

The war has helped enormously to kill the folly and wickedness of certain so-called "schools" that taught monstrosity as a synonym of beauty. "Cubism" and "futurism" can hardly lift their heads again in France. But there is a wide agreement that art can claim a greater legitimate latitude than before. To be violently ill is often a prelude to an unheard-of exuberance of health. "Cubism" and "futurism" may be said to have been to sound art what the measles are to a sturdy boy. There is much to suggest that in the near future French art is to develop its greatest advance in decorative painting. The minds of nearly all the French writers on art and of many of the most energetic artists seem to be full of this idea. For many years the style of decorative art, whose centre was Munich, vitiated the taste of the French multitude and enslaved insincere painters and sculptors. That virus, however, is now believed to be dead. Great eagerness is shown to create a modern French decorative style that will be both national and international, and this is the impulse that it will be most worth while to watch, when once the more inventive minds are freed from the harsh obsession of war.

B. D.

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**BOSTON**

Boston has had a week of vicarious war thrills, owing to an epidemic of war pictures; but it now settles down to consider with respect the work of the late Bela Pratt, the sculptor, now on exhibition at the Guild of Boston Artists. Mr. Pratt's art was marked by simplicity, good taste, and a fine appreciation for quiet, real beauty. He gave to the world many large and important works, notably the figure for the Yale campus, the Edward Everett Hale for Boston, the figures before the Boston Public Library, "The Whaleman" for New Bedford, etc. The present exhibition of 32 examples comprises bronzes, models or reductions of the aforesaid works, with a number of portrait busts, and the beautiful small figures in which this sculptor expressed himself with great charm. The head of Dr. Muck, Boston's much liked leader of the Symphony Orchestra, is among the portraits. It attracts many casual and curious sightseers, owing to the "tempest in the teapot" over the distinguished conductor's alleged refusal to play "The Star Spangled Banner!" It is a fine characterization, competently expressed. The portrait in marble of Mr. Pratt's mother, however, still remains the sculptor's masterpiece.

At a local gallery Miss Daphne Dunbar plays gaily in aquarelle. She has an "amusing" ways of playing, and her briskly executed examples appeal even to the over-serious and precise minds of the local "four hundred." One has a feeling that this painter-built better than she knew.

The second "allied arts" exhibition opened Nov. 3 with a private view at the Rogers Building, Mass. Institute of Technology. It is under the joint auspices of the Boston Society of Architects, the Boston Architectural Club, the Society of Arts and Crafts, and the Boston Society of Landscape Architects. An extensive collection of designs for important institutions, with John Nolen's beautiful garden villages, are among the architectural exhibits; but it is the arts and crafts room that the average person will find most interesting. Here one notes the truly marvelous development in the field of artistic handicraft of all kinds, which has taken place in the last 15 or 20 years. The exhibits range from decorative sculpture to needlework, with some fine examples of pottery. Bashka Paef's two pieces of sculpture, "War" and "Russia," are quite notable, and Amy Sacker's display of bookplates and drawings of formal gardens is of distinguished quality.

An exhibition of paintings by C. Arnold Slade, transferred from the Arts Club of Phila., is now on in the red gallery at Vose's. As was told in the ART NEWS recently, the young painter is at Plattsburg, N. Y., painting in the "Camouflage" Corps. The exhibition was fully reviewed in the ART NEWS when shown in Phila.

An important and significant exhibition of pictures made at the front ("souvenirs of the great war") by J. F. Bouchor, official painter to the French armies, recently shown at the Hotel Plaza, N. Y., has been transferred to the Copley-Plaza. This exhibition was also reviewed in the ART NEWS, when in N. Y.

Geo. Washington.

The death of Dr. William C. Stevens has left many pictures, studies and sketches in the hands of his executors.

Before these are taken from the city it seems fitting that an opportunity be given both to his friends and to any others interested in his career, to view them and perhaps avail themselves of the chance to keep here, in the place of his birth, examples of his art.

These canvases may be seen at his late residence, 24 Boynton Street, between 2 and 10 p.m., through the month.

He gave up his work as a specialist more than 20 years ago and took up landscape painting seriously as a profession. He has been an exhibitor at the N. Y. and Pa. Academies and the Boston Art Club.

Oils by Howard Russell Butler are now shown at the Vose Gallery. The "Approaching Cloudburst" shows an ominous sky, dark, with big illuminated clouds.

The collection of paintings by C. Arnold Slade has been transferred to the Green Gallery.

The first of three exhibitions of Colonial paintings, transferred and to be transferred from the Ehrich Galleries, N. Y., is now on at a local gallery in Newbury St.

At another local gallery Harley M. Perkins shows a painting of a girl before a mirror.

The most interesting art happening of the week, was the opening of the studio-gallery of Karl Skoog of Cambridge, with a reception to the first exhibitors last Saturday evening. Mr. Skoog has offered his studio for exhibition purposes. The studio, tucked in a corner of Harvard Sq. is accessible and with its picturesque environment is not unlike certain places in Paris.

Gen. Marion.

**CHICAGO**

There was a slight error in last week's letter. Katherine Dudley and Mrs. Clark Davis are not the same person, and the remark about "her preference for a certain manner shown in her work," applies to Mrs. Davis.

The annual Art Institute exhibition opened on Thursday, too late for review in this letter. From the mysterious comments one hears around the Institute, one gathers that the show will surpass all its predecessors in quality of work displayed, while falling behind in quantity. This, if it proves true, will indeed be an agreeable surprise.

**CLEVELAND**

The museum has inaugurated an interesting and important experiment which began Sunday last and which substitutes for the gallery talks held last winter in the galleries at 4 o'clock, what are called "Interpretative Talks" in the Auditorium.

At the first of these talks last Sunday, the speaker was Mr. Henry Turner Bailey, local Adviser to the Educational Department of the Museum and Dean of Instruction at the Cleveland School of Art. Mr. Bailey's subject was the Raemaekers cartoons now on exhibition to Nov. 15 in gallery X. These talks will be given every Sunday afternoon, as follows: Nov. 11, Miss Helen Gilchrist on the Armor Collection; Nov. 18, Mr. F. C. Gottwald on the Collection of Copies of Old Masters by the late Carroll Beckwith; Nov. 25, Mr. J. Arthur MacLean, Curator of the Museum, on the Oriental collections.

Two new important exhibits opened at the museum on Sunday last, a collection of 49 large lithographs by Joseph Pennell, depicting war work in America in the new print room, formerly gallery XI, and the gallery adjoining the Raemaekers cartoons.

Following the Raemaekers cartoons, Nov. 17-30, will be shown in gallery X the collection of lithographs of English munition works by Mr. Pennell belonging to Mr. Salmon P. Halle, shown some weeks ago and to be shown again in conjunction with the American ones by special request.

An important exhibit of the month is the collection of paintings by Carroll Beckwith, who died Oct. 24 just after having written a letter to director Whiting of the museum explaining what he wanted to accomplish by this exhibit and his hope that he would be able to come to Cleveland to give a talk on a Sunday afternoon in the galleries. The exhibit is therefore taking on the form of a memorial exhibit and will include, not only the originally planned 32 copies of famous Old Masters in the great galleries of Europe made by Mr. Beckwith during the last forty years for his own pleasure, many of which are accompanied by the photograph of the original for comparative study, but also 13 original works by Mr. Beckwith, including portraits and landscapes. The whole will be made an important exhibit of the work of an American artist, who has had great influence on the development of art in America during the last forty years.

This afternoon the winter's series of Saturday entertainments for young people will begin with a talk by Miss Gilchrist on the "Six Nations of the Iroquois," with lantern slides and a film. These entertainments are mainly for children although adults will be admitted if there is room for them.

The Korner & Wood Gallery has an exhibition of portraits in oil and several bronzes by Emil Fuchs and a display of miniatures by Helen B. Slutz, a Cleveland girl and School of Art graduate, now painting in Chicago. Miss Grace V. Kelly, one of the faculty of the School of Art, is showing some 30 decorative watercolors at Laukhuff's.

**MONTCLAIR (N. J.)**

An exhibition of summer sketches by prominent American painters is now on at the Montclair Museum to Nov. 25. The artists represented include Frank Bicknell, Olive P. Black, Harriet Bowdoin, Marion Bullard, Eliot Clark, C. C. Cooper, Emma L. Cooper, Paul Cornoyer, Bruce Crane, C. W. Eaton, Edmund Greacen, Bolton Jones, Susan M. Ketcham, Thomas R. Manley, Maud M. Mason, F. J. Mulhaupt, Henry R. Poore, E. E. Richards, W. J. Robinson, Everett L. Warner, Frank Stout and Ballard Williams. There is also an exhibit of pottery from the Durant Kilns.

**TORONTO**

In the story of the recent purchase of seven oils from the exhibition held by the Art Association, published in the ART NEWS of Oct. 20 last, the erroneous impression was given inadvertently that the Association was a local organization, whereas it is really a Montreal Art Society, and the item should have read, "the Canadian National Exhibition (Art-Department)." The directors of this National Exhibition purchased the pictures, which are to be placed in the new Art Museum.

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The estate of the late James Rice, Jr., will sacrifice at 45 John St., New York City, until Nov. 28th, daily between 12 and 5 (except Saturdays and holidays) over 500 pictures, many by the most representative modern American artists. Mr. Rice's long connection with the art trade, and his knowledge and taste were well known.

**PITTSBURGH**

The Associated Artists of Pittsburgh are holding their eighth annual exhibition in the galleries of the Carnegie Institute, to Nov. 18. The Jury of Selection and Award was composed of Daniel Garber, Lilian Genth, A. H. Gorson, Frances McCreery, E. W. Redfield, Mrs. H. R. Scully, and President Fred A. Demmler of Pittsburgh, chairman.

Some 134 works comprise the exhibition. Geo. W. Sotter's "Painters Mill" carried off first honor, Samuel Rosenberg's "Portrait" took second honor, and Will J. Hyett's "Gibsonia Woodland" was awarded third honor.

A. H. Gorson exhibits 29 canvases in the special "one-man" gallery.

A much higher standard was maintained by this year's jury, than for several years past.

**BUFFALO**

The art school of the Albright Gallery has just established a new department, that of textiles and basketry. The courses will be taught by Miss Alethea A. White, who studied at the Brooklyn Institute. Miss White has instructed classes of teachers, who are to train crippled soldiers. It is expected that this department will be of special value in war times. The fall term of the art school has opened with a good enrollment and a successful year is assured. The Albright Art Gallery is holding, through No. 26, a group exhibition of paintings of Ernest Lawson, Hayley Lever, Karl Anderson and Leopold Seyffert, and the exhibit of prints from the Painters-Gravers of America.

**ST. LOUIS**

The third annual thumb-box exhibition of the St. Louis Art League is on at the Artist's Guild and will continue until December 2nd. Some 250 pictures are in the exhibit, and 68 artists are represented.